

KERAMIC STUDIO

Vol. XXIII, No. 12

SYRACUSE, NEW YORK

April 1922



THE Competition for "Little Things to Make" has been, perhaps, the most successful of any in the experience of Ceramic Studio. Not only has the number of contributors been over our average, but the quality of the contributions has been greatly improved, both in design, execution and color. Here are the winners:

Page of Designs in Colors

- 1st Prize—Cecilia Smith, East Orange, N. J.
- 2d Prize—Hilda Feldman, East Orange, N. J.
- 3d Prize—Annie H. Pierce, San Diego, Calif.
- 4th Prize—Frances E. Ely, San Leandro, Calif.
- Honorable Mention—Ruth O'Sullivan, Newark, N. J.

Page of Designs in Black and White

- 1st Prize—Dorothy Parker, Elizabeth, N. J.
- 2d Prize—Helen Ellis, Painsville, Ohio.
- 3d Prize—Luella Reen de Lano, Fayetteville, N. Y.
- 4th Prize—Nellie Hagan, Marietta, Ohio.
- Honorable Mention—Alice A. Allen, Painsville, Ohio.

Many of the contributors and prize winners are pupils of various schools of design. The best school work was sent by pupils of the Fawcett School of Design of Newark, N. J., the Francis W. Parker School of San Diego, Calif., and Lake Erie College of Painsville, Ohio. Doubtless many designs, not so marked, were also by pupils of other classes in design. The teachers should be congratulated on such artistic and workmanlike designs and especially on their own methods of teaching. The best of these designs, a goodly number, both prize winners and others, will be published during the year.

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The twenty-fourth annual exhibition of the New York Society of Ceramic Arts, and the first since the Great War, will be held in the Galleries of the Louis Comfort Tiffany Foundation, at the Art Center, 65 East 56th Street, New York, April 1st to 15th. All who are at all interested in ceramics and can possibly be in New York at that date, should make every effort to attend this exhibition, not only for the inspiration of studying the latest movements in ceramic decoration, but also to encourage the Society which is taking the lead in the recovery of this art from the blow received during the war. The managers of the exhibition hope to make it the most comprehensive showing in ceramics yet made and increasingly important every year. Students of design, as applied to other crafts and decorative purposes, will also do well to take in this interesting event, as much of the work will be done by and under the leading teachers of design, not exclusively ceramic.

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Keramic Studio will be glad to consider any illustrated article on design, either general or applied to some particular craft, from any teacher of design or craftsworker who has something new and helpful to give. If any of our readers know of some designers or craftsworkers who are doing especially interesting work, we would be glad of their names and addresses, in order that we may be able to obtain new and valuable material for the Magazine. We would also be glad to

purchase articles, preferably illustrated, for the ceramic decorator, especially for beginners.

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This April 1922 issue of Ceramic Studio brings to a close its twenty-second year, not a bad record for an art Magazine, when one considers that present economic conditions are not favorable to art growth. The commercialism which reigns supreme in our economic life is bound to more or less stifle all spiritual activities, and art, the seeking of beauty in life, is one of the greatest spiritual activities of man. How can we only think of doing good art work, for art's sake, when we often do not know how to pay our monthly bills? We must do salable work and the best work does not sell well. We may wonder how this constant preoccupation of nearly all artists has not killed art long ago; evidently art cannot be killed. Some day, in the more intelligently organized societies of the future, men will learn to produce abundantly and easily what they need for the sustenance of life and will do it in such a way that they will have much leisure. Art should be the occupation of our leisure time, not a bread-earning scheme, but the happy day we are speaking of is not yet in sight, and artists must keep struggling, fighting for the dollar. By the way art Magazines are exactly in the same situation, their publishers and editors must eat, and unfortunately these other dollar chasers, printers, engravers, paper manufacturers, etc., are taking out of our pocket what we call the medium of exchange as soon as it comes in. Please do not forget that we must have that \$5 a year, if we are to continue to the best of our ability the work we have done for twenty-two years. Really, \$5 is not much in present conditions.



BED ROOM LAMP (Supplement)

Walter K. Titze

LIGHTEST Pink—Equal parts Peach Pink and Maiden Blush. Second Tone—Five parts Mulberry and 1 part Maiden Blush. Third Tone—Same as Second Tone to which add just a little Amethyst. Fourth Tone—Six parts Amethyst, 1 part Mulberry and but a little of black.

Better try the fourth tone (darkest) before applying to vase. I used one make of black in first firing and it came out too light, then tried another make and found it just what I wanted. Fire a sample of each color.

Shade—Use Crepe silk of light weight in the same shade as the lightest tone. Line with the third tone with bands and tassels of darkest tone



PANEL WITH SWANS

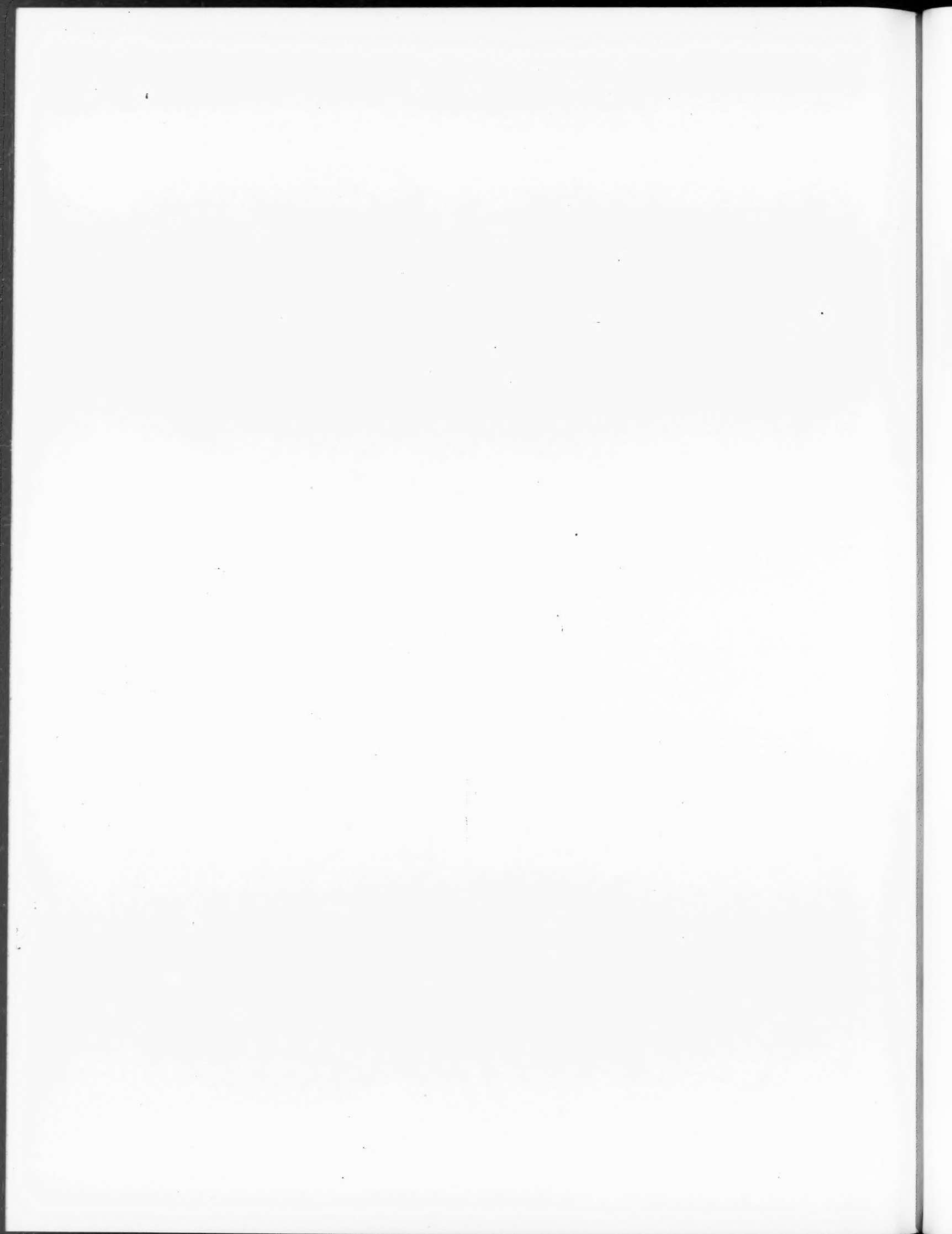
PUPILS OF FAWCETT SCHOOL—IDA WELLS STROUD, Instructor



APRIL 1922
KERAMIC STUDIO

BED ROOM LAMP - WALTER K. TITZE

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SYRACUSE, N. Y.





G. TURTON

WHY WE DECORATE

Ida Wells Stroud

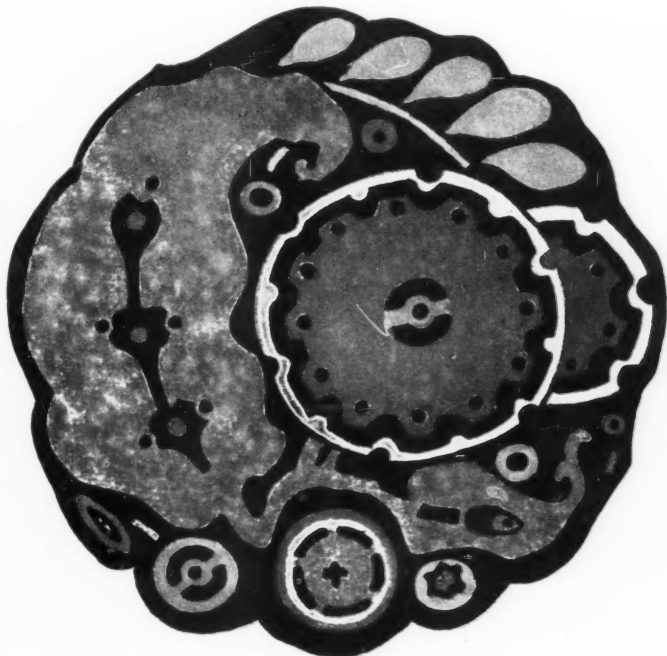
WHY decorate? Surely plain objects are just as useful as decorated ones, cups and saucers, plates or boxes and bags for instance; hats and dresses would be warm without trimming and quite often more comfortable. Why do we have stitching on the backs of our gloves? They would wear as well without it. Why have buttons that were never intended to fasten anything or wear attractive pumps instead of moccasins? What is it that makes us decorate our walls, plant flowers about our homes and have lawns and ornamental trees?

We do all these and many similar things because of our natural love for the beautiful, which we are impelled to express; just for the same reason that a bird sings, it is in us and simply



MEDALLION WITH BIRD

must come out. We do not always attain the desired results, but it all indicates a striving after the expression of beauty. To a certain extent everyone yields to this impulse and gives some attention to the appearance of things all about. We feel sure that one is entirely devoid of all artistic sense who cares only for the useful side of life. When we find the happy combination of use and beauty we have something precious, for decorating an object means to add charm and to beautify it, not merely to patch on something to make it more ornate and perhaps even ugly. Sometimes one spends much time and effort to spoil an otherwise good thing in an endeavor to decorate it, just because one believes that quantity is better than quality. Simplicity is so much finer than elaboration, especially in the hands of the inexperienced. How much better it is to leave some unbroken spaces to enhance the beauty of the



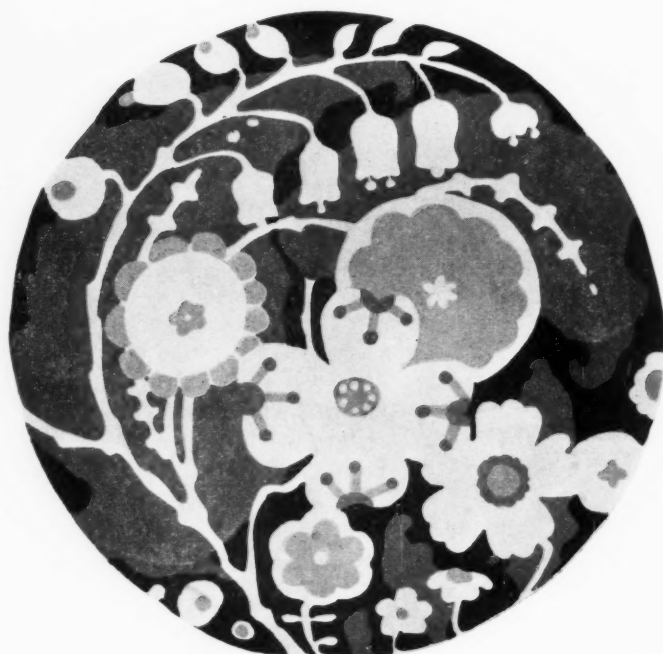
L. ILG



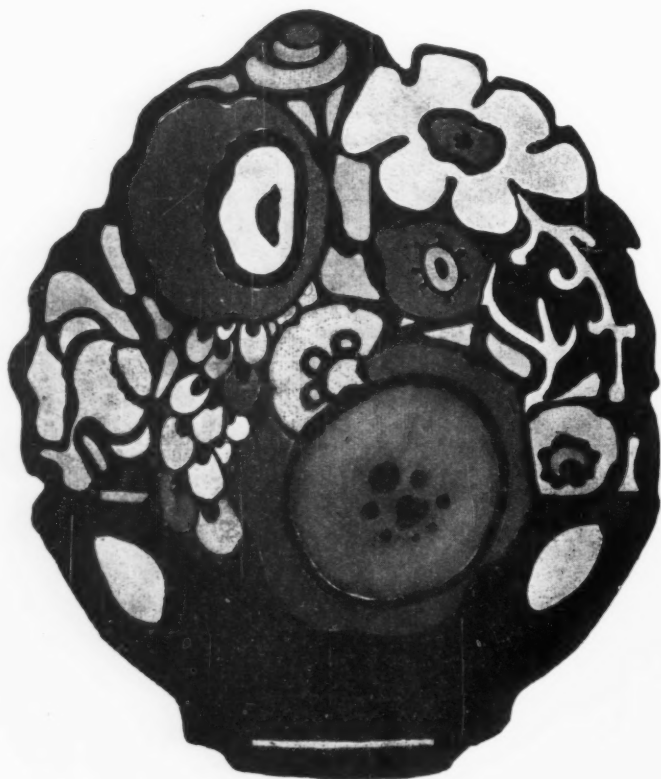
E. HODGINS



B. SCHANZ



R. GUISEBERG



V. MCINTYRE



ELEANOR L. HOCK



E. CRAIG



HOWARD LEE



H. BEERS



H. NORTHRUP



M. KEANE

design in general, but an entirely undivided or unbroken surface appeals to us as a good place in which to put a pattern of interesting shapes, value and color, or in other words to apply a design, or decorate the object. The designs here illustrated, if used, should have large margins all around, with proportions that shall be good with the size of the circle or square.

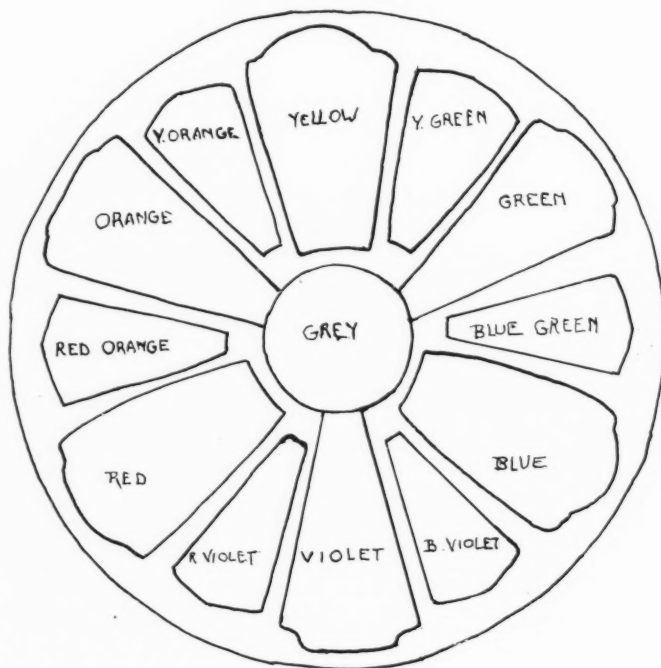
Color plays so important a part in design that even an extremely simple pattern, done in beautiful color, may be exquisite. Let us now consider some ways in which color arrangements may be achieved.

Starting with red, blue and yellow as the primary colors in pigments, arrange these at even intervals of one-third of the way around a circle. As we have all been told so many times, by combining any two of these, in equal proportions, we produce the complement to the other one or what is known as a binary color; for instance, yellow combined with blue gives green; blue combined with red gives violet and red and yellow together make orange. Place these three binary colors in the circle half-way between the two colors which are used to make them; that is theoretically, for literally the same blue which will make a good green when combined with yellow, will not produce a perfect violet, because each tends towards the desired color. The same holds good with the reds—while Rose Madder will give a good violet if used with Permanent Blue, Vermillion will not because it has too much orange in it. With the primaries and binaries arranged in the circle paint a patch of color that shall be an even step between each of these and we should then have twelve colors in our circle.

Instead of using a circle let us form our chart into a rosette or some conventionalized flower head. Use the largest divisions for the primaries. If a two color scheme is desired select any color in the chart and combine with it the one falling directly opposite to it in the circle and you will have a complementary color harmony. If you wish to use three colors, interesting arrangements are made by using a color that is just next on either side of the complimentary, as for instance—if you start with yellow, use blue violet and red violet. This is called a split complementary scheme. If you use any three that are next door neighbors on the chart you have an analogous har-

mony. A dominant harmony is one of one color in more than one value. While this kind is not as rich as some others it has its place, as for instance, in blue and white china and the Japanese towels. As a rule whenever we change the value of a color, it is advisable to change the hue also. As in the split complementary scheme before mentioned, if the red violet that is combined with the yellow be a dark value, the blue violet should be a lighter one. Bright colors should be placed towards the center of the design so as not to be in danger of unbalancing it and rather choose the small shapes for these colors, leaving the larger ones for more quiet colors, or grey, black or white. Always put near each other the colors that look best together. It is quite wonderful what an amount of snap and vigor the addition of black and white will give to a color scheme and grey helps to hold it all together, especially when placed between shades of colors that would otherwise be too gay together. The accompanying designs are the work of students and were colored according to the chart here given.

The general spacing was done by dividing the panel by a horizontal axis, then adding a vertical one, noting the exact center as a good place to avoid putting a prominent shape. With the largest colored mass placed just off the center and balanced in all four quarters of the circle, the designs come about more easily, especially if one has previously made a sheet of different flowers and leaves for reference material. Color is a larger subject than can be covered in one article so we will have more to say about it at some other time, for not only is it a reason why we decorate, but it is one of the fundamentals of painted ornamentation.



BREAKFAST SET (page 225)

Lola A. St. John

GROUND light tint of Yellow Brown; wider bands Chinese Blue; narrow bands Florentine Green No. 1; flowers in Pompeian Red, Chinese Blue, Jonquil Yellow. A little Oak Brown in centers of yellow flowers and Black around center of poppy. Leaves and stems Florentine Green enamels.



OCEAN SUNRISE MOTIF—LEAH RODMAN TUBBY

Enamels or Flat Color

Darkest blue in Chinese Blue enamel. Sky part of motif is Light Violet. The intervening tones of blue are Chinese Blue with the light enamel increased to greater proportion in each blue. Sun in Orange enamel. White lines to be the china. Outlines must be crisp.



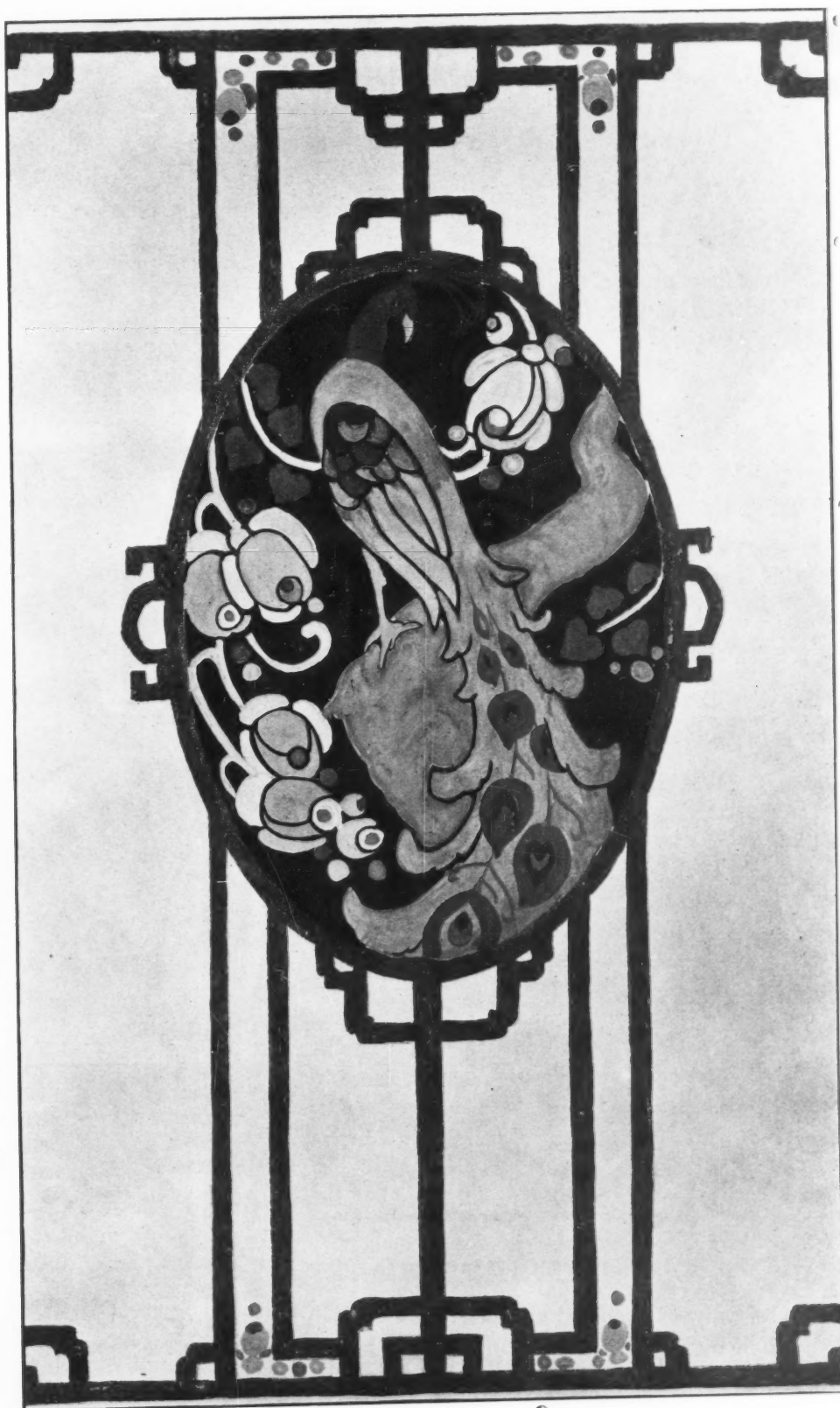
PLATE BORDERS IN ENAMELS—VERA STONE

IN carrying out the color schemes of these borders, either omit the outlines entirely or use a very fine pen outline of Gold or Black or some color. For the first plate use Wistaria for flowers, Celtic Green for leaf and calyx and Amethyst for stems and veinings of leaves.

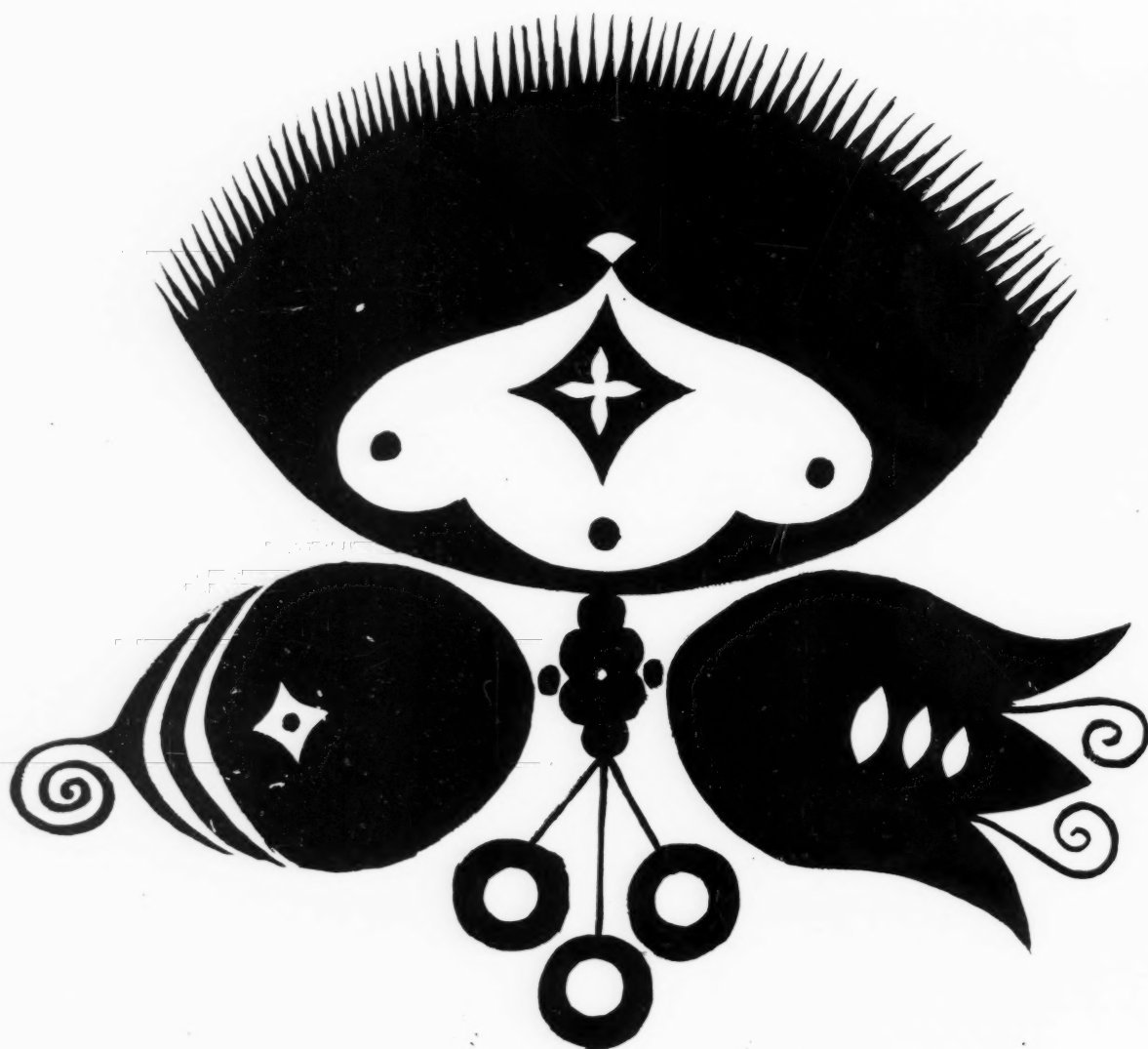
For the second plate use Scarlet or Orange Red for flowers

with Arabian Blue center markings and Citron dots in center. Amethyst stems and dots each side of centers. Leaves of Arabian Blue with Amethyst markings.

For the third plate: flowers of Egyptian Blue with centers of Leaf Green also light lines below heavier lines in Antwerp Blue.



PEACOCK MOTIF—FLORENCE COLVIN

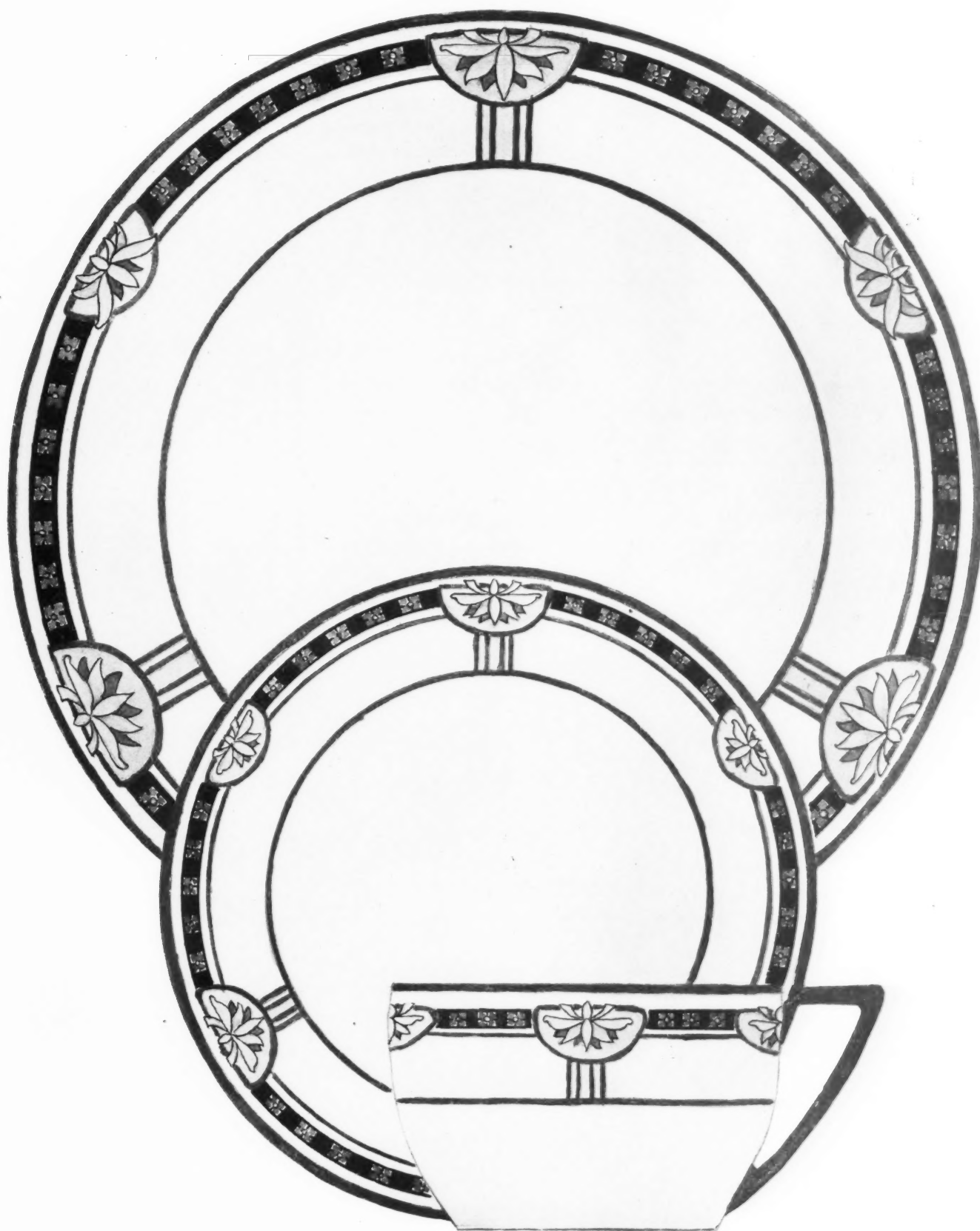


VENITA JOHNSON



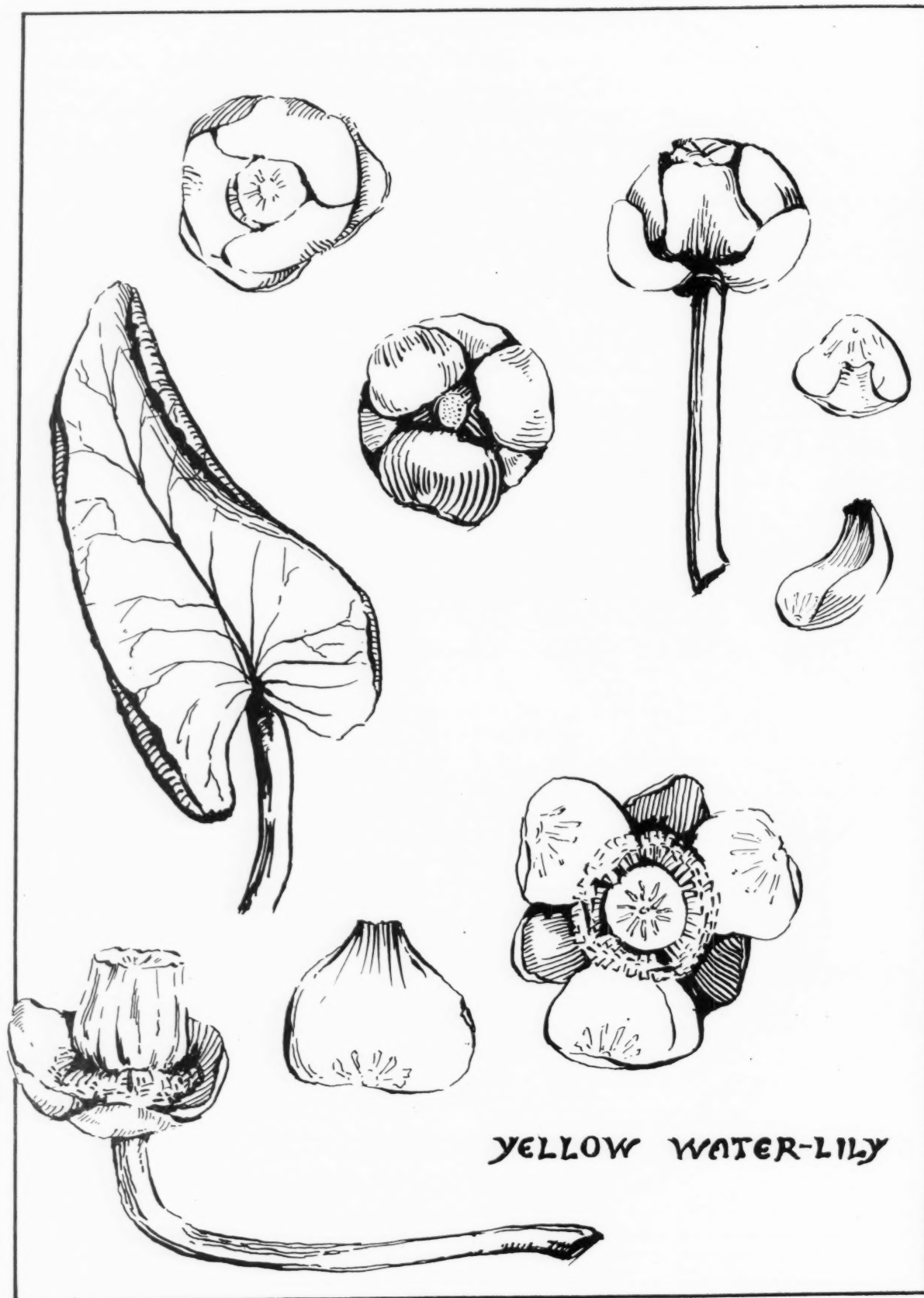
DESIGN MOTIFS—VENITA JOHNSON

The large form can be used as center of plaque with silver ground. Large flower form Orange Red with large white spot in Arabian Blue. Three spots and dark diamond in Antwerp Blue. Small white spot and center in Citron. Leaf forms in Celtic Green with Citron. Spots, stamen forms, small spots either side are Orange Red, also three dark rings. Centers of rings are Citron. Borders are Antwerp Blue with large spots Orange Red. Small spots Arabian Blue.



LUNCH SET—LILLIAN L. MILLER

First Fire—Outline flowers in Black or a mixture of Black and Pompadour Red and put in Black and Gold bands.
 Second Fire—Paint the background round flowers in Satsuma or Neutral Yellow and the flowers in Rose and American Beauty. The small flowers in black band paint in Yellow Green with Rose centers.
 Retouch Black and Gold bands.



YELLOW WATER-LILY

EDNA MANN SHOVER



BREAKFAST SET—LOLA A. ST. JOHN

(Treatment page 218)



LUNCH SET—A. R. SENSOR

To be carried out in dry dusting colors. Flowers, Cameo. Leaves, Water Lily Green. Baskets, Florentine. Background of salad bowl, tinted Oriental Ivory. All pieces are edged with a wide band of Grey Green tinting and a line of Roman Gold. Leaves on plate and between medallions on bowl, Gold. Handles tinted Grey Green.



BEGINNERS' CORNER

LUNCH SET FOR BEGINNERS

THE idea in this lunch set is simple and good, the execution is not as good, and we would advise drawing basket and flowers more carefully, as suggested in the small sketches on this page. The medallion forms also should be more interesting in form and treatment; a suggestion is also given for this.

The bands and medallion forms should be in dusted color, the basket, leaves and flowers in flat enamels. The color scheme should be bright and cherry and fresh in color. Here is a color scheme for this design:

Dusted portions, Light Green with edge and inner line of Orange. Basket, Light Violet with Orange Red or Scarlet spots. Leaves and stems in basket, Light Green; leaf sprays, Light Violet. Large flower, Orange with lines of Light Violet. White around center circle of Orange Red. The small flowers are Orange with outline of Light Violet and Orange Red spots.



DUSTING

Put a little of the Medium for Dusting on a slanted tile (a slanted surface is best because it prevents the oil from spreading), dip the brush in the oil and then work out most of the oil until very little remains; just enough should be left in the brush to apply a very thin coat on the china. Paint the surface to be dusted by dragging the brush lightly across it so that no brush strokes show; if the work is held so the light falls directly on it all imperfections can be seen in the oiling, if there are any.

If the oil has been applied thin enough the color may be dusted into it at once. Put the color to be used on a plate or a paper with a glazed surface, rub it with a palette knife until it is free from lumps. If the space to be dusted is small, pick up as much of the color as possible with a new square shader No. 5 or 8 according to the size of space to be dusted, drop the color on the oil and then rub it into the oil very lightly with the brush.



The oiled space should be covered with the color before the brush touches it to avoid rubbing the oil. Keep brushing the color as long as the oil will take it. When it is finished the color should have an even, velvety appearance; if it looks damp the oil has been applied too heavily.

For large surfaces the oil is applied a little heavier and padded until it feels tacky and then allowed to stand an hour



LUNCH SET—A. R. SENSOR

(Treatment page 226)

or two before dusting in the color. The color may be applied with a large brush or a piece of lamb's wool.

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FLAT ENAMELING

Use special Enamel Medium. Put out on a ground glass slab the enamel powder; with a horn knife rub in enough medium so it seems quite moist, not as oily as your paints prepared to paint with. Rub the medium through the enamel very thoroughly, then add the Lavender oil; use enough Lavender so the enamel will follow readily. When it seems dry add more Lavender. If the enamel is oily looking after standing fifteen minutes you used too much of the medium. If your enamels are not smooth after firing, that is because they have had insufficient firing. These enamels may be applied several times on Belleek, Sedji and Satsuma. Some people prefer to thin enamels with turpentine instead of Lavender.

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COLOR COMBINATIONS

To facilitate the study of color combinations for beginners tracings can be made of the medallions in the article of Mrs. Stroud, and then the color schemes as given can be tried in water color, changing and correcting, as needed. The names of colors are so misleading that each one must learn to judge for herself just the shade of color desired, as well as the value

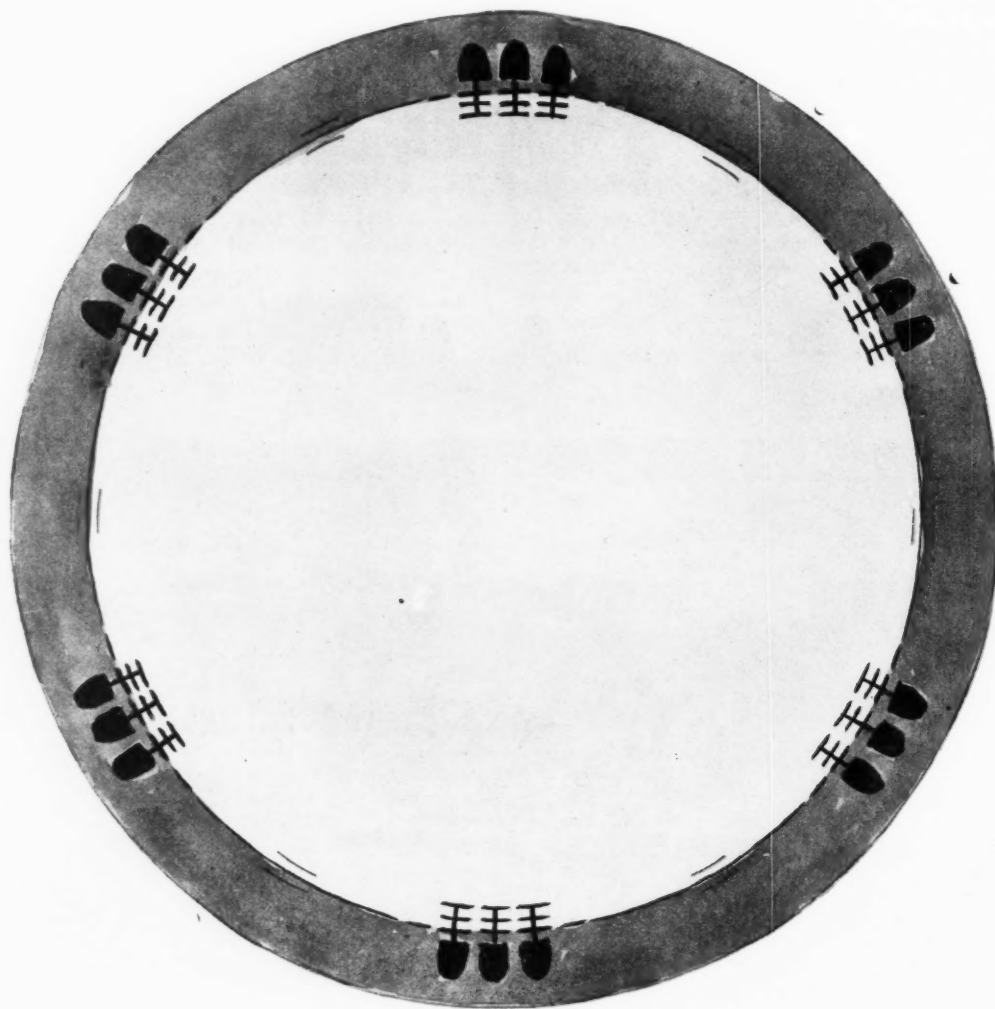
and brilliancy. Color is largely a matter of feeling, and can be learned only by personal endeavor in combining and by comparison with good examples. But for tableware it is rather imperative to seek the purer tones with as little mixing as possible. Freshness of color is very desirable on the table. It is always a good plan to work out any tableware design in water color on white paper before beginning to apply the color to the ware. Try several color schemes and select the best.

Color Schemes for Motifs in Design Article by Mrs. Stroud

L. Iig.—Black ground. Large and small leaf and center of flowers below stem, Emerald with Orange spots. Large flowers, Orange with Cherry centers and white rims. Small leaflets at top and balancing spots at bottom, Greenish Blue. Other spaces filled with same colors to balance.

G. Turton.—Background, Gold. Basket, Violet; melon, rim and spots on basket, Black. Leaves above melon, Black with Green borders. Pear, Green. Pear and melon have wide markings of gold. Center spot of melon, checkered form and part of currant at right in Red Orange. Star shape at left and large fruit at right, Violet. Other spaces, Aurora or Albert Yellow.

E. Hodgins.—Black background. Large flower, deep Cream-Leaf, greenish Blue, other spots, Orange, Violet, light blueish Jade, White, Cream and Orange Red to balance.



PLATE—EMMA ARMSTRONG ERVIN

Top of trees, Grass Green. Lower part of trees, Black. Outline, Black. Band background, Citron Yellow.

B. Schanz—Background, Black. Large flower and outer band of largest circular flower, Lemon Yellow. Large leaf and circular flower at bottom, Blue. Narrow leaf and stems, Jade Green. Center and spots of large flower, Orange and White. Other spots in same colors to balance.

Large Panels with Swans. Darkest portions, Black. Swans, a grayed Cream color, Orange Red in eyes and feet. Blue border to wings, greenish Blue underpart, Jade spot on wing. Rim of panel and all spots of same grey value are a dark yellowish Cream. Pedestal, yellowish Jade Green, with greenish Blue band and reddish Violet base. Pathway of Blue in center and greenish Blue at sides. The placing of the other colors can be determined by the shades of grey made by colors designated.

V. McIntyre. Black ground. Largest flower, Yellow and Orange Yellow. Next largest circular flower, light yellowish Green with Violet center. Six petalled flower, Blue Violet with Light Green center. Smaller flower form on large yellow flower in Blue Green with light Cherry spots. Other forms, corresponding colors to balance, darkest spots being a darker Red Violet.

Medallion with Bird. Silver ground. Bird, greenish Turquoise, light Crimson head and claw. Band, spots and small feather, Red Orange. Beak and large feather, Chrome Yellow. Violet spots, light Emerald Green and Blue feathers, Blue eyes, white outlines. Same colors used in other corresponding grey forms. Rim of medallion, Blue.

R. Guisberg. Background of gold leaves on a silver ground. Center flower, White; center, light Emerald with Orange Yellow circle. Markings, light Crimson with Turquoise spots. Large circular flower, Blue rim, light reddish Violet within with Turquoise spots. Lemon Yellow center and white edge. Next largest flower, Red Orange circle with Lemon Yellow petals; white star with Crimson spot in center. Third largest flower, Red Orange with Turquoise edge; Orange Yellow center with white rim. Fourth largest flower, Blue with Lemon Yellow edge, center of Crimson spot with Turquoise circle. Spray of Lily of the Valley like flowers has light Emerald stems and leaves, the upper row of flowers are white with spots of light reddish Violet with circle of Red Orange. Lower row of flowers are white with reddish Orange spots. Other small forms are filled with color to balance. Rim of medallion, light Emerald Green.

Eleanor L. Hick. Background of Light Green. Vase, greenish Grey with bands and spots of Violet, Lemon Yellow, White, Red Orange and Green. Leaves in back ground are

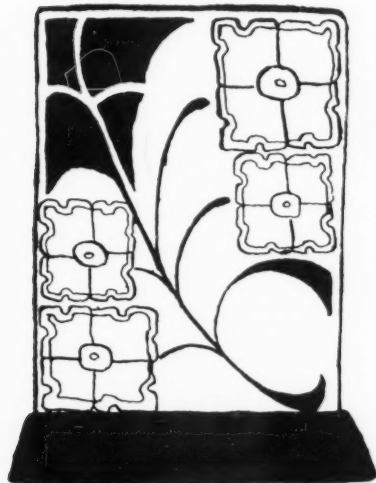
Blue. Flowers, Violet with Lemon Yellow centers. Add a ring of Red Orange about the center.

E. Craig. Background of medium Dark Blue. Border of large leaf and other leaves and stems are Light Green. Centre of large leaf, Turquoise with Orange Yellow and white markings. Large center flower, beginning with center, Orange Red, Orange Yellow, White, Red Orange, Lemon Yellow. Calyx, Turquoise with Violet spots. Next largest flower, beginning with center, Orange Red, Lemon Yellow, White, Red Orange, White, Orange Yellow. Third size flower, Red Orange, Lemon Yellow, Orange Yellow, White. Fourth size, Orange Red, White, Red Orange, Turquoise. Smaller flowers treated similarly to large ones, stamens of Lemon Yellow and Orange Yellow, Red Orange rim.

H. Beers. Background of deep reddish Orange. All leaf forms and stems, a light Jade Green. Largest flower is Lemon Yellow with light reddish Violet spots. Center, Orange Yellow, Turquoise and Black. Next largest flower from center out, light Scarlet, Lemon Yellow, Orange Yellow and Turquoise. Flower back of it, center light reddish Violet, light Scarlet, Blue, and Black rim. Smaller forms in same colors to balance. Edge is light reddish Violet with light Scarlet line outside.

Howard Lee. Background, reddish Violet. Leaves and stems, Olive Green. Large center flower, from center out, Orange Yellow, light Yellow Brown, deep Jade Green, light Brown, light Jade Green. Petals, Orange Pink with Lemon Yellow border. Largest side view of flower, Lemon Yellow edge with Jade Green, Orange Yellow and Orange Pink markings inside; outside, light brown and Jade Green. Next largest side view, Lemon Yellow edge, center Jade Green with Orange Pink, flower in background Orange Yellow with Brown center. Other forms in same colors to balance. Rim of Brown.

H. Northrup. Background, Deep Turquoise. Largest leaf, brownish Olive with light Jade stems and markings and spots of light reddish Violet, reddish Orange, Lemon Yellow and White. Other leaf, from edge in, White, brownish Olive, light Jade, light Violet, Blue, Red Orange. Spot is Orange Yellow. Center flower is Lemon Yellow with Orange Yellow points; center, Red Orange, and Orange Yellow spots in light reddish Violet circle. The pointed flower is white with Red Orange center and Jade Green stamens. Side view flower, light Violet Blue, Blue and light reddish Violet with Lemon Yellow border added. Next flower, center, Lemon Yellow, light Red Violet spots, Blue Violet flower with Red Orange border added. Other flower has two shades of Violet with center of Red Orange and Lemon Yellow.



SAFETY MATCH BOXES—NELLIE HAGAN

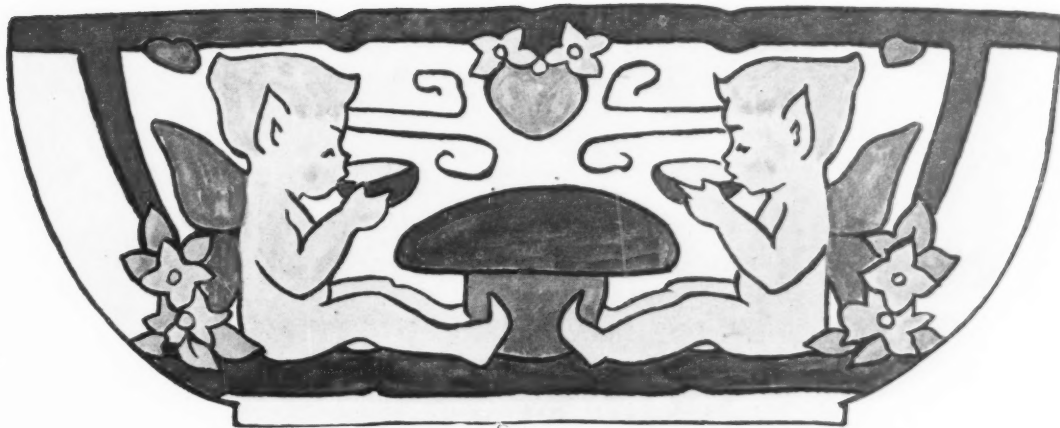
Right—Outline design in Roman Gold. Leaves solid gold. Background Black Lustre. Flowers Steel Blue Lustre with orange or green centers. (Several paintings of black will be necessary to produce a dense black.) Base and sides of box Gold.

Left—Outlines, leaves, base and sides of box Roman Gold. Large flowers Steel Blue Lustre with orange centers. Small flowers Yellow Lustre with Green. Or leaves may be Black on a gold box.





PLATE OF BREAKFAST SET—ISABEL BACHELER



BREAKFAST SET—ISABEL BACHELER

Soft enamels on soft glaze ware may be used for these designs. Fry's Soft Enamels are used. Outline and antennae Blue Violet, S. 68. Bands Doulton Turquoise, S. 49. Wings Red Violet, S. 69. Flowers, Rose S. 64 and hair and centers of flowers Canary Yellow, S. 75. Bowls, leaves and toad-stool stems Apple Green, S. 54. Bodies Old Ivory S. 78 or Light Ivory, S. 79.



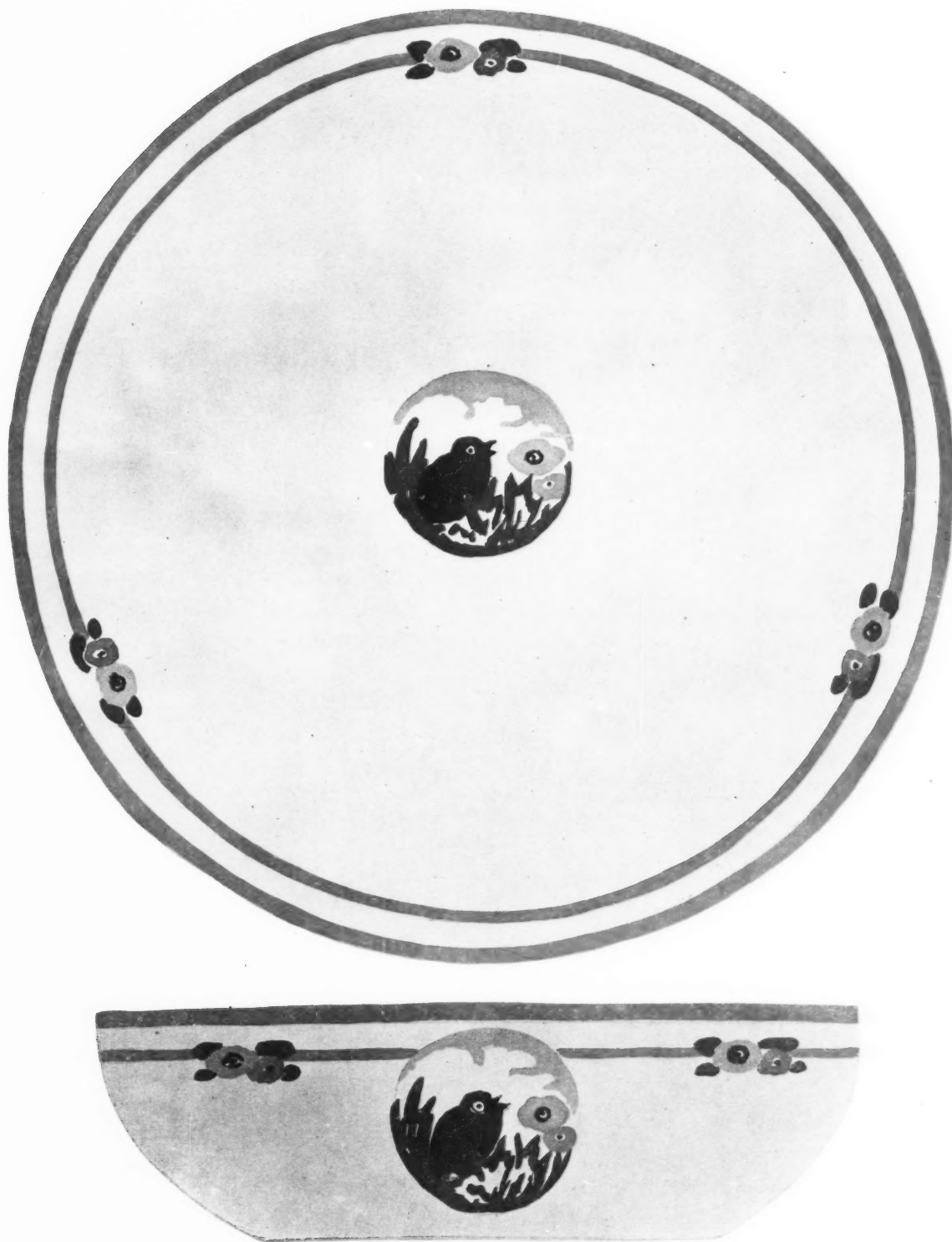
CUP OF CHILDS SET—JETTA EHLERS

(Treatment page 233)



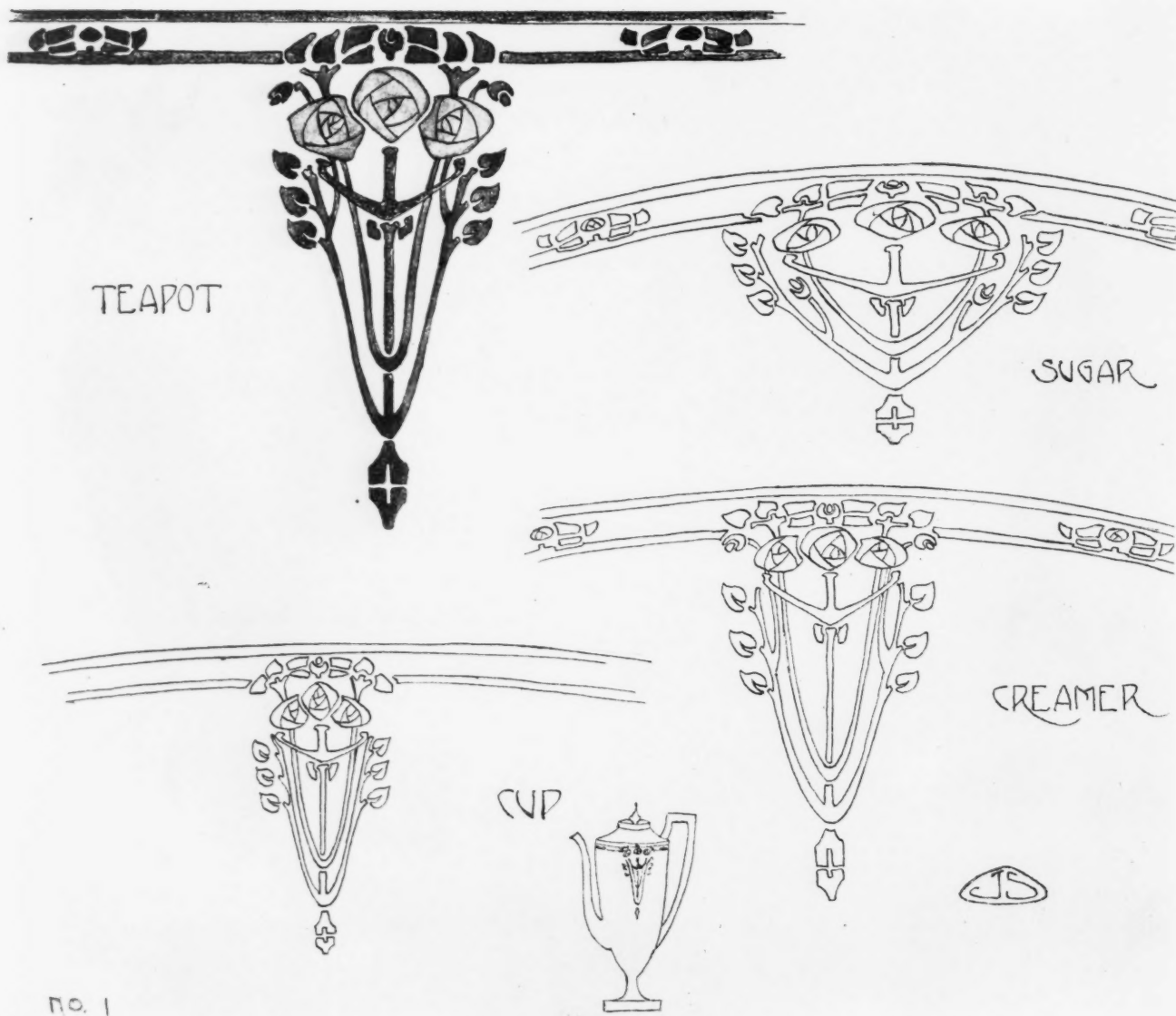
PART OF BREAKFAST SET—ISABEL BATCHELER

(Treatment page 231)



CHILDS' SET—JETTA EHLERS

Treatment in enamels. Bird Jonquil Yellow. Leaves Grey Green. Sky Swiss Blue. Large flower Wisteria. Small flower Lilac. Both with yellow centers and black spots.



MOTIFS FOR TEA SET

Bands and stems are Gold and Silver. The flower forms are Warmest Pink with centers and buds Amethyst. Leaves, Celtic Green.

